

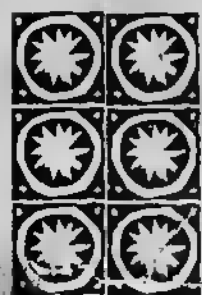
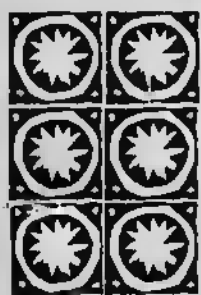
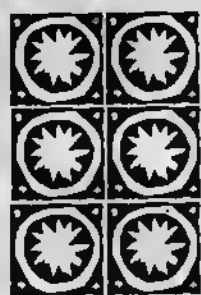
WEST END EDITION

# "THE BETTER CITY" AND ITS Finer Suburbs.

Vol. II.—No. 3

LOS ANGELES, CAL., MAY 15, 1909

Price 10 Cents



E. H. BARMORE'S RESIDENCE, 1313 ALVARADO TERRACE



ALVARADO TERRACE PARK AND ELEGANT HOMES

# The Alvarado Terrace House Tour Presented By The Los Angeles Conservancy

This tour is co-sponsored by the Los Angeles Cultural Heritage Board and the Terrace Park Homeowners Association.

The area of Alvarado Terrace, bounded approximately by Pico Boulevard, Alvarado Street, Bonnie Brae Street and Venice Boulevard, is within the original four square leagues decreed in 1781 under Spanish law as the Pueblo of Los Angeles. By 1850, a City of Los Angeles was recognized, with the land that would become Alvarado Terrace being first deeded to Matthew Keller in 1864.

Don Mateo Keller was one of the pioneer vineyardists and wine producers in Los Angeles County. Land at this early date was subdivided into 35 acre "auction lots" which changed hands often before any development took place. Hoover Street was established as the city boundary in 1850, when it was known as the "Old Traveled Road." Alvarado Street was named in the 1870's for Juan Bautista Alvarado, Mexican governor of California 1836-42.

After a series of ownership changes, the land was deeded to Doria Deighton Jones, widow of John Jones, a prosperous wholesale grocer. She was among the first officers of the Ladies Hebrew Benevolent Society, organized in 1870. Her daughter, Caroline, married Col. James B. Lankershim, who, with his father, Isaac Lankershim, developed much of the San Fernando Valley. Her son was Mark Gordon Jones, one-time president of the Merchants Bank and Trust, which later became Security Pacific Bank.

The Los Angeles Golf Club, forerunner of the Los Angeles Country Club, organized in 1897, rented a tract of land of about 16 acres in the Mark

Jones Estate on which they built a nine hole course. For a clubhouse they used a former windmill, and the course became known as "Windmill Links." Traces of the windmill still remain.

In 1902, Doria Jones had the Alvarado Terrace Tract subdivided. She sold the lots for only \$10 each, but required that certain homes be erected that cost not less than \$4,000, insuring that the quality of the development be upheld. It was to be what we now call a luxury "bedroom" community: "The only exclusive Residence Tract in the city. A Second Chester Place. Beautiful Parks. Shade Trees Planted. High Class building restrictions. No flats, cottages or stores. Wide streets conforming to the contour of land with cement sidewalks, curbs and gutters. Perfect sewer system, water, gas, electric lights. Excellent car service, four lines only 12 minutes from City Hall." (1903 real estate sales brochure) The early 1900's was still the "horse and carriage era." All of the homes on Alvarado Terrace had hitching posts in front; one remains at 1333.

Terrace Park was originally subdivided as building lots in 1902. In 1904, through the efforts of Pomeroy W. Powers, resident of the Terrace and president of the City Council at the time, the city purchased the 1.17 acres for park purposes for \$7,000. For a brief period the park was known as Summerland Park, named for Theodore J. Summerland who served on the City Council. In the center of the park a fish pond was constructed, rosebeds were planted and the parkway surrounding the park was filled with pink geraniums. There was a subterranean toolshed and the park had a fulltime gardener. On November 7, 1904, the name was changed to Terrace Park by action of City Council. In 1921, the park was

remodeled, leaving only grass and trees.

The small strip of street paved in red brick, just to the north of Terrace Park, was named for Pomeroy W. Powers in 1911. Powers Place has been called the "shortest street in Los Angeles." The brick paving recalls the era when horse power was prevalent in the city. Together, Powers Place and Terrace Park are recognized as Cultural Heritage Board Monument Number 210.

Alvarado Terrace lies within the Pico-Union II Redevelopment Project Area, under the Community Redevelopment Agency. The work program for the area includes park improvements designed to enhance the historic character of the neighborhood. Some of the homes on Alvarado Terrace were restored with CRA loans.

On this tour, seven of the stately historic homes and the Church (originally the First Church of Christ Scientist, now the Central Spanish Seventh Day Adventist Church) are designated Los Angeles Historic-Cultural Monuments. Many of the homes have been featured in motion picture and television productions. The collection of noteworthy residences surrounding the park creates a complete historic neighborhood ensemble. The grouping of houses in its landscaped setting constitutes an oasis of the past within contemporary Los Angeles.

Many of the surrounding streets also contain historic houses of note, contemporary with Alvarado Terrace. Take some time to explore the treasures hidden in Los Angeles neighborhoods; note especially the 1400 blocks of Burlington Avenue and Bonnie Brae; the house on the corner of Constance and 14th Street, and 1346 Constance.



1. 1314 South Bonnie Brae St.  
c. 1907

This two-story Craftsman house features irregular over-fired "clinker" brick on the first floor and a large recessed porch. The exterior paint conceals the original dark colors of the natural brick and shingles. The upper story is contained within a large gable roof end. Notice the shingle pattern over the window corners and at the junction of the first and second story: they are gathered, forming a subtle and humorous transition between forms. The attic vent in the shape of a Palladian window has a Gothic pointed arch in the center. Dark woodwork dramatizes the interior, which contains a particularly fine ornate staircase; the newel post retains the original lighting fixture. The living room combines a stair hall and alcove as an all-purpose

living space. The dining room has a built-in sideboard that incorporates two stained glass windows in a projecting bay. A built-in nook and a wood and gas burning stove are features of the kitchen. Upstairs there is an open sleeping porch, a common feature of Craftsman homes. The remarkable state of preservation of the interior may be due to the fact that the house has belonged to one family since 1924.

Between this house and 1325 across the way is "Powers Place", a remnant of the original brick-paved street.



2. Boyle-Barmore House  
1317 Alvarado Terrace  
1905 / Charles E. Shattuck  
Los Angeles Cultural-Historical Monument #83

This Tudor-influenced Craftsman house is the only one on the Terrace to have a street access driveway and porte cochere at the side, where formal rose gardens once extended to Pico Boulevard. The street facade has a prominent gable and a three-gabled dormer window on the roof, both of which have decorative half-timbering. The first floor is of grey granite and buff brick construction. The large recessed porch has granite piers which support Tudor arch-

has granite piers which support Tudor arch-shaped beams. Note the imposing Craftsman oak entry door with its brass hardware and beveled glass sidelights. Many of the window transoms have stained and leaded glass panels. The dining room has a fireplace mantel with back-lit scenic stained glass and original lighting fixtures. There is a large built-in sideboard with leaded glass front, original wall-mounted oil paintings, and the original tapestry fabric wall covering. The living room also has an original wall-mounted oil painting above the fireplace mantel, with matching tiles on the fireplace front.

The house was originally built in 1905 for Calvin A. Boyle, who was active in the founding of the Hollywood Board of Trade. Charles E. Shattuck, the architect, pioneered in the design of country clubs, and prepared plans for the City's first Produce Market. By 1908, Edmund H. Barmore purchased the house. He was president and general manager of the Los Angeles Transfer Company, which at the time had 70 men with 30 teams employed. Mary G. Barmore, his wife, was said to have taken a "keen interest in the progress of the world and especially in that of women." This is particularly interesting because the house now serves as the women's shelter of the Union Rescue Mission.

3. Cohn House  
1325 Alvarado Terrace  
1902 / Hudson and Munsell  
Los Angeles Cultural-Historical Monument #84

The front of this two and one-half story Craftsman and Shingle Style residence is symmetrical, with shingles above a first floor of rock-faced sandstone, now covered with a coat of cement plaster. On the side elevations, paired carved brackets extend from the eaves. Along with three gabled dormers on the roof in front, they give the design a Swiss chalet flavor. The carriage house at the rear once contained a cir-

cular turntable used to position the early horseless carriages. Morris R. Cohn was the original owner of the house. In 1897 he became the first textile manufacturer in the city, making overalls and shirts. Morris Cohn and his partner, Lemuel Goldwater, built the first modern Class A steel reinforced concrete factory building in Los Angeles, now listed as Los Angeles Historic-Cultural Monument Number 119. Cohn's son, Frederick, later changed his name to Cole; he founded his own company, Cole of California, manufacturers of bathing suits. The architects of the house were Hudson and Munsell. Frank D. Hudson was City Building Inspector from 1899 to 1901 and was a pioneer in the use of the fireproof and soundproof artificial building stone, used at the Fairmont Hotel in San Francisco. Together with William A.O. Munsell he designed the California Museum of Science and Industry, now part of the Los Angeles County Natural History Museum, the first museum at Exposition Park (1912). They were also the designers of the now-lost old Hall of Records (1912). The building now houses a men's residence for the Union Rescue Mission.



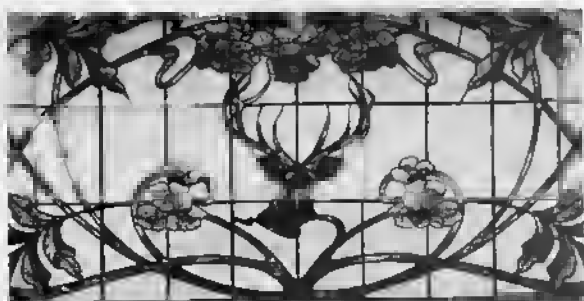
4. Gilbert House  
1333 Alvarado Terrace  
1903  
Los Angeles Cultural-Historic Monument #85

The design of this house is transitional, combining picturesque Victorian composition of gables, round tower and encircling porch with the more massive forms of Shingle Style and Craftsman design. The roof, a double-hipped gable deriving from barn structures, is typical of the Shingle Style, while the round bay with a cupola topped by a finial is a Victorian motif. The first floor porch, which wraps around the corner, is made of alternating smooth and rock-faced Santa Barbara sandstone. Relief ornament on plasterwork lintels adorn the second story windows. The entrance doorway of golden oak contains beveled glass windows and built-in seats. A pointed arch stained glass window is cut into the chimney at the side, seen from the living room interior. The interior is an intact "period piece" of design and furniture. The grand reception hall of golden oak has a beamed ceiling with original gas light fixtures and finely carved columns. Below the elegant stairway is a built-in bench. The living room has a fireplace inglenook with built-in seats and bookcases, with carved wood columns. The original tapestry wall coverings, gas lighting fixtures, hand painted ceiling, and furnishings still remain. The original carriage house, barn, stable and servant's quarters still stand at the rear of the property, as does the hitching post in front.

By 1903, Wilbur F. Gilbert, who was a successful investor and operator of Texas oil fields, purchased the house from Ida and Pomeroy Powers, who, with their son, Ben N. Powers, built it on speculation. Gilbert's daughter, Carolyn, still resides in the house and acts as neighborhood historian. Her collection of letters and photographs—along with her research into the history of the Terrace, have provided valuable information for this brochure. Carolyn McCulloch is a member of the CRA's Project Area Committee.

The lot next to the Gilbert House contain the traces of "Windmill Links," the early beginnings of the Los Angeles Country Club. The well casing still exists.

Notice the original imprint of the sidewalk contractor, C. Stansbury, in florid lettering, on your way to the next house.



5. Powers House  
1345 Alvarado Terrace  
1904 / Arthur L. Haley  
Los Angeles Cultural-Historic Monument #87

An exuberant two-story Mission Revival residence with an arcaded veranda supporting a second floor balcony, above which sit four corner towers and curved parapet walls. Construction is stucco on frame, imitating the adobe look from the missions. Luscious plasterwork ornament enriches the surface. Notice the elegant balustrade design on the porch and balcony, and diamond-patterned window mullions. The large corner tower contains a loft room reached only from outside. The doorway forms an imposing composition, with carved woodwork and intricate leaded and beveled glass. The glassed-in porch enclosure dates from around 1910. The interior is not typically Mission style; instead it features a "great hall" popular in English country houses. The great hall was used as the primary living space of the house, serving as parlor, stair hall and entrance foyer. The window designs combine beveled and leaded glass panes with wood sash windows in a diamond pattern. Pomeroy Wells Powers and his wife, Ida M. Powers, were among the developers of the Alvarado Terrace Tract. A lawyer who had mining and real estate interests, Powers was president of the Juanity Mining Company of Arizona and vice-president of the Short Line Beach Company, developers of Venice. A member of City Council from 1900-1904, Powers served two years as its president. Ida Powers was most active in the buying and selling of real estate properties in the Alvarado Terrace Tract. Arthur L. Haley, a noted architect, was commissioned to design the residence. This house was the Powers home until 1920.



6. Raphael House  
1353 Alvarado Terrace  
1903 / Hunt and Eager  
Los Angeles Cultural-Historic Monument #87

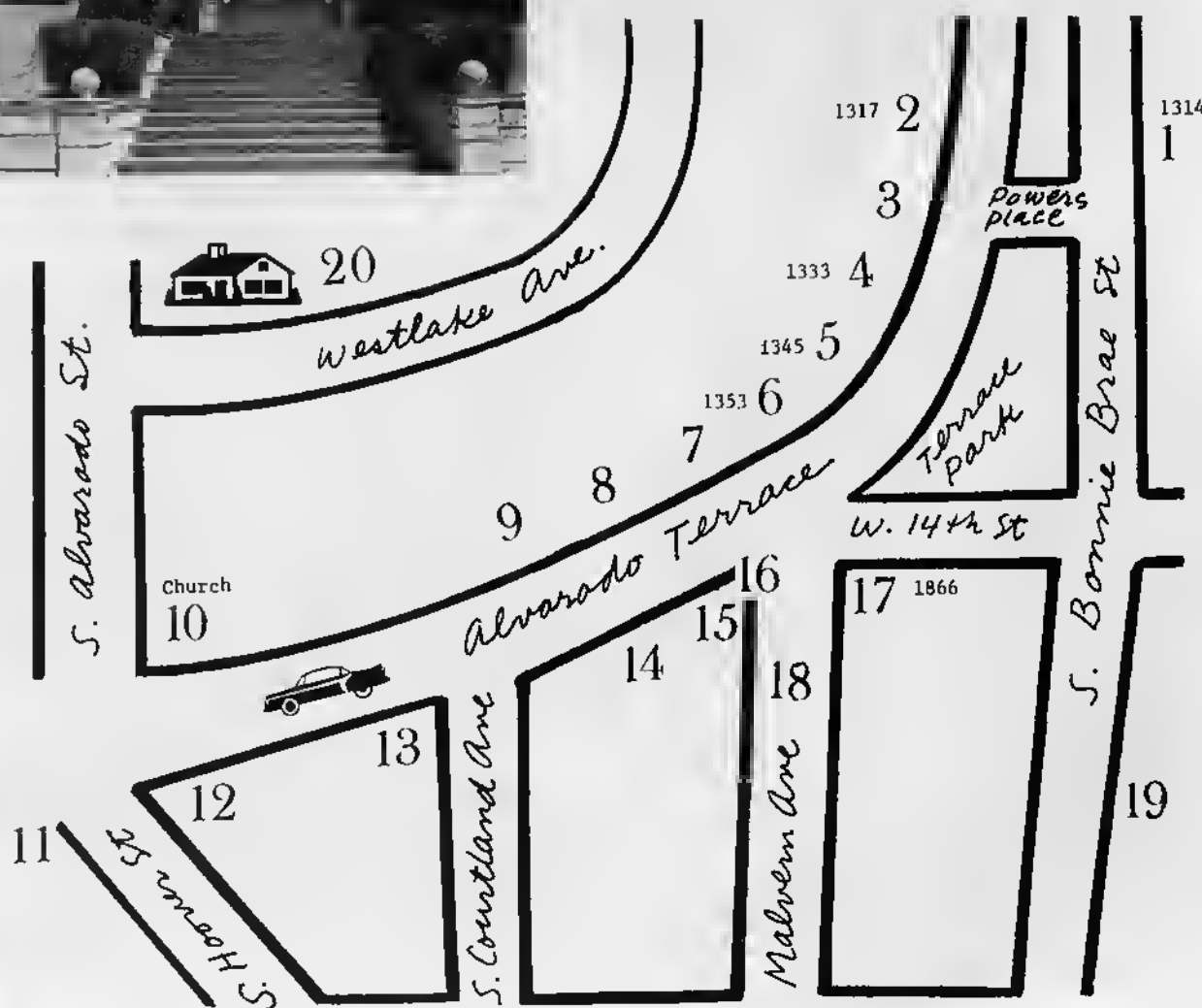
The Tudor arch pattern in the half timbering and second floor railing give this residence the impression of an English country house. Above the first floor of smooth surface sandstone are two prominent gables, and a roof of uniquely designed and sequentially numbered terra cotta tiles. The beveled glass sidelights alongside the entrance door contain gothic design motifs. The house has a magnificent collection of stained and leaded glass windows which display various Art Nouveau or medieval motifs. The mahogany dining room has an Ionic columned fireplace with a built-in clock that chimes. The kitchen and butler's pantry walls and ceilings are covered by the original glass tiles.

The house was built for Robert H. Raphael, a glass manufacturer who owned the Raphael Glass Company. In addition, Raphael was president of the Southern California Hardwood and Manufacturing Company, the Central and Pacific Improvement Association, director of the Moreland Truck Company, and had several real estate holdings. The architects of the house were Sumner P. Hunt and Wesley A. Eager, partners from 1899-1910. They were the architects of the now-lost Raymond Hotel in Pasadena, a great resort era hotel. Hunt had previously designed Casa de Rosas (now Sunshine Mission, c. 1900) in North University Park, pioneering in the Mission Revival style, and later with Silas Burns, the Automobile Club of Southern California (1923).

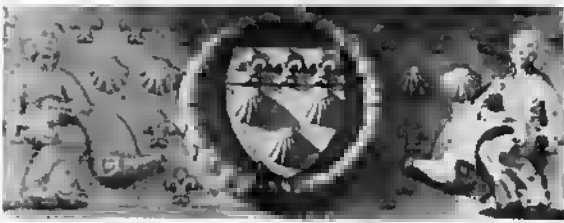
7. Kinney-Everhardy House  
1401 Alvarado Terrace  
1902 / Hunt and Eager  
Los Angeles Cultural-Historic Monument #88

This two story house has an eclectic combination of elements from both the Queen Anne and Shingle styles. A round corner bay is pulled into the house, instead of separate as it would be in a Queen Anne Victorian. Above the first floor of stucco, the second floor and front facing gable are shingled. Notice the unique first floor arched window with sandstone trim and leaded glass transoms. The sandstone terrace retaining walls framing the exterior stair have alternating straight and curved walls and retain some of the original round sandstone bosses. The house was converted to apartments in the 1920's.

The first owner of the house was Arthur W. Kinney, a receiver for the United States Land Office, director of Oceanic Oil Company and Deputy Los Angeles County Recorder 1895-97. He served two terms as Los Angeles High School Alumni President 1892-1906 and 1908-13, and after 1923 was owner of the Kinney Iron Works. By 1906, Matthew William Everhardy was owner of the house. Everhardy was active in the wholesale and retail grocery business and president of the Palace Market Meat and Provision Company.







8. Milner Apartments  
1415 Alvarado Terrace  
1928 / William Allen

A five-story Period Revival Gothic/French Chateau apartment house of reinforced masonry construction. The facade is finished in smooth stucco detailed with a Gothic pointed arch entrance doorway and window hoods with molded plasterwork ornament. Notice the charming Gothic carved figurines. The building is crowned by a tall mansard slate roof, derived from French prototypes. As one of the first "highrise" apartments south of Wilshire Boulevard, it was a pioneer of its type. William Allen designed a number of large residences, apartment houses and office buildings in Los Angeles. In addition, he designed Redlands City Hall (1940) and with W. George Lutz designed Burbank City Hall (1941). Allen acted as designer, contractor and owner of this apartment.

9. Henderson House  
1421 Alvarado Terrace  
c. 1905

A two and one-half story Craftsman residence with stained clapboard siding and very tall proportions. The house has two gables, one of which acts as an entrance porch, the other as a dormer; both are detailed with stucco and decorative half-timbering. The original sandstone retaining wall remains, although the interior has been converted into apartments. The Henry Henderson family originally occupied the residence.



10. First Church of Christ Scientist  
(now Central Spanish Seventh-Day Adventist Church)  
1451 Alvarado Terrace, 1366 S. Alvarado St.  
1912 / Elmer Grey  
Los Angeles Cultural-Historic Monument #89

This neighborhood landmark is well sited on the odd-shaped lot formed by the intersection of Alvarado and Hoover Streets. Its architectural style has variously been called Beaux-Arts, Italian and Spanish Romanesque, and Mediterranean. The design combines features from all of them. Its Classical elements include a Greek cross plan and an arched semi-circular porch with composite capital fluted columns. Spanish influences show in the terra-cotta coloration, round arches and tile roofs. Note the decorative Flemish bond brick construction with diamond patterning. Elmer Grey was a great proponent of a native California architectural style. In an article written for *Architectural Record* of 1905, he wrote that there exists two types of architecture in California, "those which have and have not been affected by the influence of the missions." By 1912, however, he seems to have altered his view, for this building is predominantly a combination of Romanesque and Classical forms. Grey was the architect of the Beverly Hills Hotel (1911); with Myron Hunt the Huntington Gallery and Library (1910); Wattles Gardens (c. 1912); the Huntington-Sheraton Hotel (1906, 1913, in collaboration with Charles Whittlesey); and Pasadena Playhouse (1924-25). Both this building and the earlier Second Church of Christ Scientist in Los Angeles by Alfred P. Rothenheim (1908) are beautiful and impressive works of architecture. This church's past has been a colorful one—at one time it housed Jim Jones' People's Temple.

11. 1515 S. Hoover St.  
c. 1905

A particularly fine example of Queen Anne Victorian, the corner tower features an open belvedere in the uppermost level. The design incorporates a front facing gable with carved relief decorating the pediment, which is supported on brackets. Although the porches have been enclosed, the design retains its original integrity.

12. 1458 Alvarado Terrace  
c. 1910

A two and one-half story Craftsman with paired columns, balustrade and dentiled cornice on the porch. The sandstone base has been painted and asbestos shingles have been added. Note also the leaded glass transoms and elaborate balcony dormer.

13. 1436 Alvarado Terrace  
c. 1905

A two-story transitional house with Craftsman features. Note the carved projecting beams supported by sturdy columns, projecting bay window, and triangular attic vent dormer. The predominance of multiple triangle forms in the house design is reminiscent of the Victorian style.

14. 1414-16-18 Alvarado Terrace  
1910 / R.R. Wilcox

Although it appears to be an altered single family house, this two story Craftsman was originally built as three apartments. The Craftsman form is detailed with an emphasis on projecting beams and decorative Japanese-influenced detail. Note the unique keystone window shape and window pane design, and the large panes of colored glass. R.R. Wilcox is listed on the building permit as both the architect and contractor.



15. Riveroll House  
1406 Alvarado Terrace  
c. 1906

A fine example of Colonial Revival architecture, and the only one of this type on Alvarado Terrace. The residence has giant Classical columns, a large central pediment with an oval shaped glass window in a spider web design, and pedimented dormers projecting from the roof. The entrance portico is supported by six wood columns above which is a second floor balcony supporting double bays. The columns and pilasters carry dentiled and bracketed cornices. The house was built on speculation and sold to Manuel Riveroll, father of the current resident, who has lived in the house since 1983. Manuel Riveroll was a friend of Emperor Maximilian during the French occupation of Mexico. He was the son of Teodoro Riveroll, the first governor of Lower California to be elected by popular vote. Manuel's son was Elfege Riveroll, owner of E. Riveroll Company, a large contracting firm, whose work includes the Olympic Auditorium.

16. Hannas House  
1400 Alvarado Terrace  
c. 1905

A two-story Craftsman cottage radically altered by stucco overlay on original shingles or clapboards. The unique features of the house are the dramatically sloped brick and stone porch pillars and the original leaded glass in the entrance door. A small angled bay window can be seen above the porch on the Malvern side. M.H. Hannas married Grace Powers, daughter of Pomeroy Powers, who was said to have built this house as their honeymoon cottage.



17. Beyrle House  
1866 W. 14th St. (formerly 1402 Malvern Ave.)  
1906 / Hunt and Eager  
Los Angeles Cultural-Historic Monument #244

A two story Craftsman frame house covered in shingles and clapboards above a sandstone base, it rests on a concrete foundation, unusual for its time. The entrance has recently been changed to face the park, instead of Malvern Ave. The Malvern facade has shingled brackets supporting window sills, a dove cote and a unique pattern of window panes which diminish in size towards the upper part of the eash. The interior is well preserved, with a beautifully detailed suspended staircase, with a railing in a bowed shape. The living room has an inglenook with built-in seats and the dining room has a built-in sideboard. Such built-in furnishings were typical of Craftsman architecture. The house still uses its original wood and coal furnace as its sole heating source. Original gas and electric lighting fixtures still prevail throughout the house. The home was designed by Hunt and Eager for Andrew and Laura Beyrle. Beyrle, a native of the Alsace-Lorraine province of France, was president of the California Planing Mill and Lumber Company and later the California Fire-Proof Door Company. Andrew's brother, Robert, his partner in business and a structural engineer, built the now destroyed Broadway Tunnel, which at the time had the largest tunnel diameter in the world.

18. 1406-1447 Malvern Avenue  
c. 1905

The collection of houses on this block date from the first decade of the twentieth century, and represent a transition between the Victorian style to the developing Craftsman aesthetic. Number 1421-1423 is a particularly fine example, with finials crowning the gables, a second story bay window, leaded glass in the parlor window, and classical ornamental details.

19. Willat Apartments  
1426-28 S. Bonnie Brae St.  
1925 / Edwin W. Willat

An extraordinary remnant of an architectural fashion of the twenties, this Egyptian Revival bungalow court demonstrates a convincing fidelity to its source. Whether influenced by the exotic movie sets of Hollywood or the discovery of King Tut's tomb in 1922, the Egyptian Revival has an important place among the fantasy architecture of Los Angeles. The entrance gate is in the form of an Egyptian pylon, with slanted walls, a concave "cavetto" cornice and a winged sun disc. Some painted color added to the scored concrete on frame construction appears to be original.

20. 1311-1356 Westlake Avenue  
c. 1900

This curved street was developed slightly earlier than Alvarado Terrace. It contains fine period homes in a variety of styles, some unfortunately disfigured by modernizing stucco. Although most houses are Craftsman and Shingle Style, some homes feature Victorian turrets and bays while others display Classical columns and decorative features.

#### Credits:

Text by Robert Jay Chattel, with grateful acknowledgements to Carolyn McCullough, Roger Hatheway and Tom Owen.  
Photographs by Bruce Boehner, AIA.  
Graphic design, by Laurie Raskin, Raskin Studio.  
Production assistant, Deni Bernhart.

c. 1982, Los Angeles Conservancy

The Los Angeles Conservancy is a private non-profit organization dedicated to the protection and enhancement of our urban heritage. For information, call 623-CITY, or write to 849 S. Broadway, Suite 1225, Los Angeles 90014.